of his future wife. The alchemist accedes to his wishes on condition that the usurer give up a large sum of money. The latter regretfully hands over his bag of silver, and would like to get it back again after it leaves his hands. The alchemist brings forth a casket covered with cabalistic Persian characters. When the casket is opened there is revealed a Venetian mirror in which appears the head of a lovely young woman: after the head the body comes into view, and she then steps forth from the frame where she is replaced by the head of an old woman. The former advances to the arms of the usurer, but when he speaks of love to her whom he considers his fiancée, she at once disappears, and he finds in her stead in his arms the toothless old woman. Enraged he dashes for the mirror to break it, but beholds therein with horror his own image hung in effigy to a gibbet. He smashes the mirror, and then finds himself before a veritable gallows beside which is the executioner ready to hang him. Maddened with fear, he scrambles away while the alchemist shares with his colleagues his spoils.

**702-704 The Chloroform Fiends.** Length, 220 feet.....$37.50

A respectable fellow has quietly taken a seat upon a bench in a park, and worn out from the excessive heat of the day, has fallen asleep. Two ramblers happen upon him and, seeing him an easy prey, chloroform him and proceed to rob him even to the extent of removing his clothes. The fellow under the influence of the drug has a pleasant dream while imagining himself surrounded by the *houris* of the seventh heaven of Mahomet. But he is quickly brought back to realize his actual situation by two policemen who, in the course of their rounds, have observed this man asleep in the park, only partly dressed. They lead him away to the station to the delight of the two thieves who, from afar, have watched his arrest. While they themselves follow with their eyes the departure of their victim, a third thief sneaks up and snatches their booty which he successfully gets away with. The two prowlers accuse each other of the theft of the booty and come to most violent blows. The last scene shows us the heads of the three rogues in their natural size,—three fine specimens of ruffians who swarm about the environs of Paris.

Supplement No. 27

# The Palace of the Arabian Nights.

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A GRAND ORIENTAL FAIRY-PIECE WITH SPECTACULAR EFFECTS.

**A New and Startling Cinematograph Production in Thirty Scenes.**

ORIGINATED, DESIGNED AND PRODUCED

BY

## GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

# The Palace of the Arabian Nights.

It gives us great pleasure to present to the public at this time a marvel among cinematographic creations which is at once the most interesting in plot and illusions, and the most sumptuous in costumes, which has thus far been devised. The enormous amount of money expended on this fairy-scene seems stupendous, but the result amply justifies the extravagance.

## ARGUMENT.

*Prince Charming*, a noble without wealth, loves *Aouda*, the daughter of a *Rajah*, and he in turn is beloved by her. He asks for her in marriage and is refused, for she has already been promised by her father to an old usurer of vast possessions. The prince is in despair, but he soon enlists the aid of an old sorcerer, whom by chance, the prince has liberated from an urn where he has been shut up for centuries. The old man, sympathizing with him in his misfortune and grateful to him for his release, enables him to go away and obtain a treasure, the search for which and the final possession of it being attended by the the greatest difficulties. *Prince Charming* returns to the palace of the *Rajah* with his newly found fortune: when the latter finds that the prince is richer than the old usurer, he changes his mind and bestows the hand of his daughter upon *Charming*.

## SCENES

1 The Rajah's Audience.
2 The Prince Asks to Marry the Princess Aouda.
3 Prince Charming's Chamber.
4 The Sorcerer, Khalafar, and the Enchanted Sword.
5 The Temple of Siva; Buddhist Rites; The Vestal Virgins.
6 The Miracle of Siva.
7 The Boatmen of the Sacred River.
8 The Blue Dwarf.
9 The Banks of the Sacred River.
10 The Gondola of the Blue Dwarf.
11 Procession of the High-Priest, and the Protecting Nymphs of the Magic Forest.
12 The Magic Forest. (A Weird Scene with Many Startling Transformations.)
13 The Entrance to the Wonderful Caverns; The Fairy of Gold.
14 Descent Into the Crystal Grotto.
15 The Crystal Grotto.
16 The Genii of Fire, Guardians of the Treasures.
17 Will-o'the-Wisps.
18 The Phantoms: A Spectre Combat.
19 The Miraculous Caves.
20 The Fantastical Dragon and the Toads.
21 The Monsters of Stone.
22 The Mysterious Lotus Leaves.
23 The Goddesses of the Lower World.
24 The Fountain of Fire.
25 The Temple of Gold.
26 The Palace of the Arabian Nights.
27 The Fairy of Gold, and the Fairy Vaults.
28 The Acquisition of the Treasures.
29 Grand Display of the Treasures.
30 Return to the Palace of the Rajah and the Marriage of the Prince.

Supplement No. 27.

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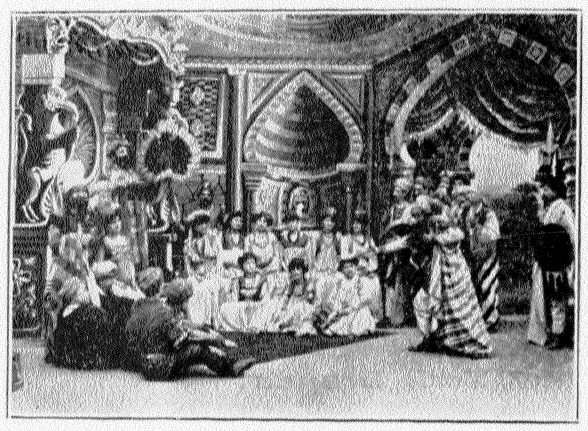
1 **The Rajah's Audience.**—Into a superb hall the court enters and each takes his place. The *Rajah* arrives and ascends to his throne; the queen follows accompanied by her daughter, the princess. Then comes in the prince who has asked an audience of the *Rajah*.

2 **The Prince Asks to Marry the Princess Aouda.**—The *Rajah* listens to the desires of the prince who confesses his love for *Aouda* and then asks for her in marriage. The *Rajah* becomes enraged at the request of the prince, for the latter has no money; and besides, he has promised his daughter to his old friend, the usurer *Holdfast*, whose wealth is fabulous. The princess, because of her great love for *Charming*, begs her father to renounce the marriage with the old man whom she holds in horror. But her father is relentless and orders the guards to drive away the prince and his suite: in spite of the tears of his daughter, he insists that his orders must be executed.

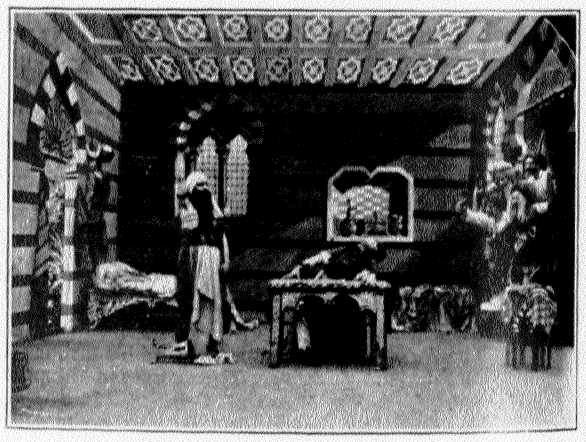
3 **Prince Charming's Chamber.**—The prince, accompanied by his friends, reenters his apartment and gives himself up to his grief. He refuses the consolations of his friends and drives the latter away, preferring to be alone. He sinks down upon a seat placed near a table upon which an incense-burner is sending forth wreaths of fragrant smoke. *Charming* weeps bitterly. With an unintentional movement he overturns the incense-burner which falls to the floor sending forth thick clouds of smoke out of which there gradually appears the sorcerer, *Khalafar*.



1 THE RAJAH'S AUDIENCE.

**4 The Sorcerer Khalafar and the Enchanted Sword.**—The sorcerer inquires about the causes of despair of the prince and consoles him. The former hands over to *Charming* a magic sword and at the same time tells him that it will render him invincible, and also that he takes the prince under his protection. If the prince has courage and pledges himself not to shrink back before any ordeal, the enchanter promises to pilot him in the acquisition of a mighty treasure, the location of which is known to him alone. Once in possession of this wealth, the prince will force the *Rajah* to bend before him and to give him the one whom he ardently loves. The prince binds himself to do anything which will secure to himself *Aouda*, so he accordingly follows after the sorcerer. The prince's friends who had remained at the door of the apartment determine to follow him in his quest, fearing that he might do something desperate.

**5 The Temple of Siva.—Buddhist Rites.—The Vestal Virgins.**—Some Buddhist priests are on the point of terminating a ceremony of sacrifice upon the altar of *Siva*. All around the temple sacred vases are sending forth streams of perfumed smoke. The vestal virgins on their knees are praying to the goddess. After the ceremony the priests bear away the remains of the sacrificial victim; the vestals follow after in procession and disappear when they have thrown flowers upon the altar. The sorcerer, *Khalafar*, after having assured himself that the temple is entirely empty, leads the prince up to the altar. When he has forced the followers of the prince to retire,—they in their curiosity have kept close to his heels—he urges the prince to fall upon his knees at the feet of the goddess and to supplicate her to provide him with the means whereby he may acquire the treasure.



4 THE SORCERER, KHALAFAR.



6 **The Miracle of Siva.**—*Charming* invokes *Siva*. The statue of the goddess becomes animated imperceptibly. She grants the prayer of the prince, and at once makes a most extraordinary Indian pavilion emerge from the ground.

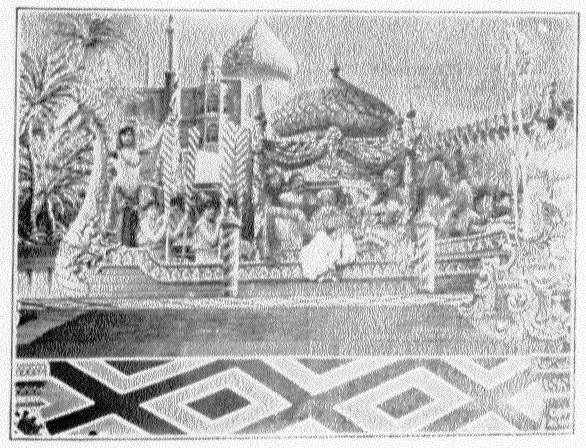
7 **The Boatmen of the Sacred River.**—The draperies which close the entrance to the pavilion are separated, and there come forth a group of boatmen who place themselves at the service of *Charming* upon his voyage.

8 THE BLUE DWARF.

**8 The Blue Dwarf.**—Some Brahmins, at the command of the goddess, bring forth a magic vase crowned with an enchanted plant. The plant opens and is transformed into a curiously fantastic frame, from the middle of which emerges a grotesque dwarf who is no other than the chief of the boatmen of the sacred river. *Charming* hesitates to accompany this extraordinary being, but the goddess orders him not to delay a moment and to blindly obey the various guides whom she is going to send along. The dwarf leads out the prince who is followed by the boatmen. His friends dog the footsteps of the boatmen hoping to find out where he is being led; they consider him a fool to risk himself thus in so hazardous an adventure into the unknown regions.

9 **The Banks of the Sacred River.**—Upon the banks of a marvelous river upon the surface of which are reflected the Indian palaces with their fascinating architecture, one sees arrive the *High-priest* of the magic forest who having been forewarned, comes to meet *Charming*. The *High-priest* is accompanied by the *Protecting Nymphs* of the forest—a forest into which no mortal is permitted to penetrate.

**10 The Gondola of the Blue Dwarf.**—The gondola of the *Bluedwarf* arrives. The bow is ornamented with a lovely head and neck of a swan. Upon the prow there sits a fascinating fairy holding the standard of the *Blue dwarf*. The oarsmen bring the boat to the side of the quay. Under a magnificent canopy placed in the middle of the boat, there are gathered *Prince Charming*, his suite and the *Blue dwarf*. Upon the stern is the pilot. (This scene is most dazzlingly beautiful)



10 THE GONDOLA OF THE BLUE DWARF.

11 **Procession of the High-Priest and the Protecting Nymphs of the Magic Forest.**—The dwarf disembarks and confides the prince and his suite to the new guides. The

latter set out in a procession and lead *Charming* toward the magic forest. The dwarf, having ended his mission, mounts into the gondola and goes away.

**12 The Magic Forest.**—The *High-priest* leads the prince to the borders of the magic forest. It is impenetrable. Century-plants, lotuses, palms, phenixes, all the specimens of oriental vegetation intertwine themselves into an inextricable network. The stems and branches of the various plants are so interwoven that passage is impossible. Suddenly, at the command of the *High-priest*, the trees begin to move. First the long stems begin to disentangle themselves, then the branches gradually and imperceptibly separate, revealing other intertwined plants which in their turn dislodge themselves. Some old Buddhist statues crumbling from decay settle down into the ground, the long dangling stems rise up to the topmost branches, the wild animals disturbed in their lairs sneak docilely away. And finally the last trees bursting apart disclose the ruinous entrance to the wonderful caverns. And there at the opening is the *fairy of gold* resplendently beautiful as a statue.

11 PROCESSION OF THE HIGH-PRIEST.

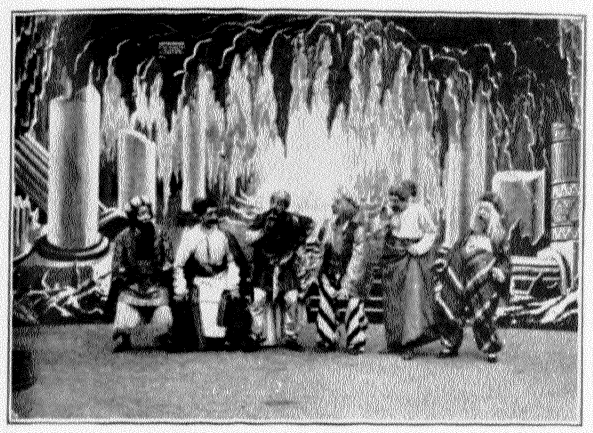
**13 The Entrance of the Wonderful Caverns.—The Fairy of Gold.**—The guardians of the forest rejoin the *High-priest;* the prince's friends gather closely around him. The *fairy of gold*, taking a lighted torch, commands the prince to follow. *Charming* and his friends penetrate into the cavern. The *High priest*, having finished his mission, traverses again the forest with his suite, the guardians of it, following. The trees of the forest close behind them as densely tangled as at first. (This decoration which was made only after considerable labor is a veritable marvel of achievement. It possesses a great artistic beauty).

13 THE ENTRANCE OF THE WONDERFUL CAVERNS.

**14 Descent into the Crystal Grotto.**— A dazzling grotto with a thousand sparkling facets. A spiral way winds down from the top of the picture even to the bowels of the earth. Guards stationed at regular intervals watch over the road absolutely unknown to the mortals. The *fairy* descends slowly with an imposing gait, followed by the prince and his suite. One of the personages of the suite, astonished at the immobility of the guards, becomes a little facetious before one of them, but the terrifying attitude of the latter instantly precipitates him into flight.



**15 The Crystal Grotto.**—The personages arrive at a striking grotto in which crystal stalactites depend from all sides. The floor is strewn with a lot of antique columns in ruins. They advance with precaution in this unexplored place, the *fairy of gold* having disappeared and left them momentarily abandoned to themselves. Suddenly they hear a mysterious noise, and seized with a panic they hide behind the ruins of broken columns. They are hardly concealed when the genii of fire begin to manifest their presence; and they make ready to resist and oppose with force the intrusion of the profane.

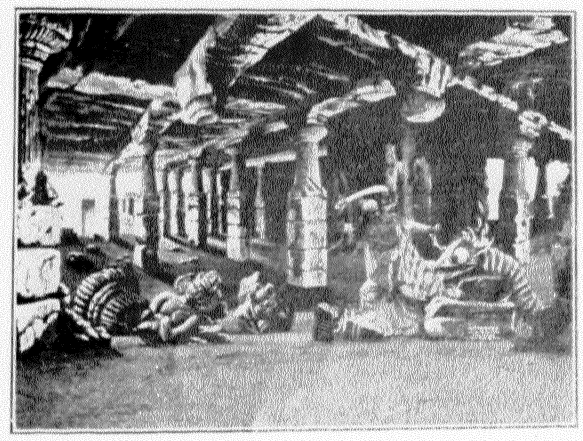


17 THE WILL-O'THE-WISPS.

**16 The Genii of Fire, Guardians of the Treasures.**—The grotto is suddenly invaded by mysterious beings who hurl from all sides torrents of fire and sparks. Deflagrations and numerous explosions mingled with fantastic apparitions take place, filling the cavern with sulphurous vapors. Then suddenly the place becomes silent.

**17 The Will-o'the-Wisps.**—The prince and his suite, being reassured at hearing nothing any more, emerge from their hiding-places, but a frightful explosion suddenly takes place and hurls them all to the ground. They get up and are appalled at the terrifying dance in the air of the will-o'the-wisps and sparkling flames. They look for an outlet from this dangerous passage.

**18 The Phantoms.—A Spectre Combat.**—In a twinkling of the eye the cavern is invaded with shadowy spectres which come out of nothing; they begin a wild dance. The prince and his suite rush upon the phantoms but they go through them and are not able to seize them. They wind up by running against one another while the phantoms vanish. They recognize their error; and huddling close to one another, they leave the grotto.



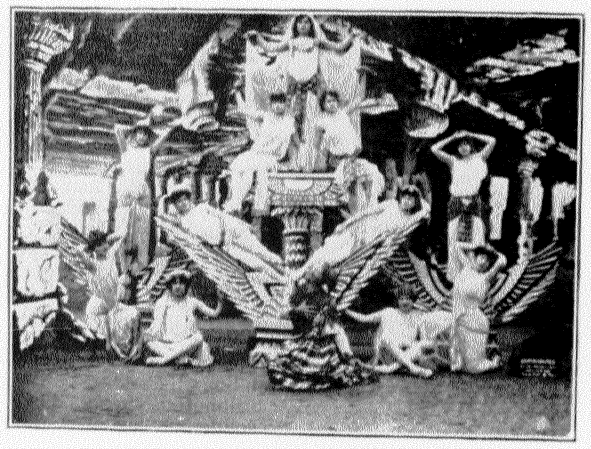
20 THE FANTASTICAL DRAGON

**19 The Miraculous Caves.**—The personages penetrate into the ruins of a vast subterranean temple the colonnades of which extend far into the distance until they are lost from sight. (Exact reproduction of the celebrated "Elephantine Cave" in British India). After assuring themselves that they are alone, they examine the places where chance has brought them.

**20 The Fantastical Dragon and the Toads.**—The earth yawns and gives passage to a dragon whose enormous mouth vomits forth flames and sparks. The prince's friends are astounded and flee, leaving him alone. The latter, faithful to the promise which

he has made to the sorcerer, *Khalafar*, remains firm, and arming himself with the magic sword, forces the terrible beast to retreat into the earth. He afterwards struggles with a host of enormous toads which emerge from all sides and again he puts them to flight.

**21 The Monsters of Stone.**—The toads, standing on their hind legs, are transformed into monsters of stone. From one of these comes out the enchanter, *Khalafar*, who compliments the prince on his courage, and announces to him that he will receive his treasures as a reward; the horrible visions are going to terminate and give way to some charming apparitions; the period of trial is over, and, henceforth, *Charming* will advance from surprise to surprise.

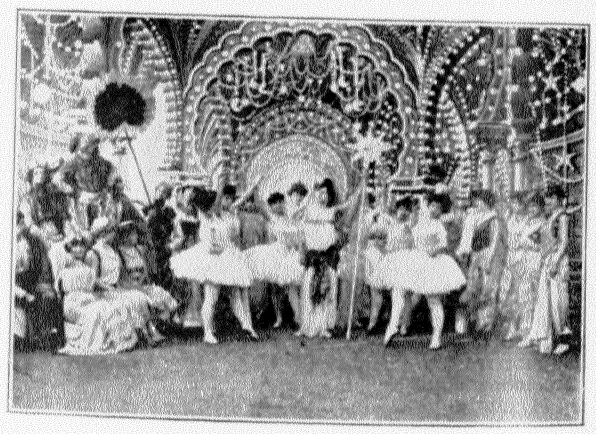


23 THE GODDESSES OF THE LOWER WORLD.

**22 The Mysterious Lotus Leaves.**—Imperceptibly the monsters of stone are changed into lotus leaves which slowly unfold one after the other. The *fairy of gold* springs out of one and ascends into the air.

**23 The Goddesses of the Lower World.**—The other leaves, upon opening, let out other goddesses of the lower regions, companions of the *fairy of gold*. When the transformation has been effected, an apotheosis is thus most charmingly formed.

**24 The Fountain of Fire.**—The ruins of the temple slowly fade away to give place to a magnificent rotunda supported by richly decorated columns. The group of goddesses disappears in its turn and is transformed into a bewitching fountain upon the shelves of which charming young girls and living sphinxes are symmetrically arranged. From their hands come forth jets of sparks which fall in cascades into the basins of the fountain.



26 THE PALACE OF THE ARABIAN NIGHTS.

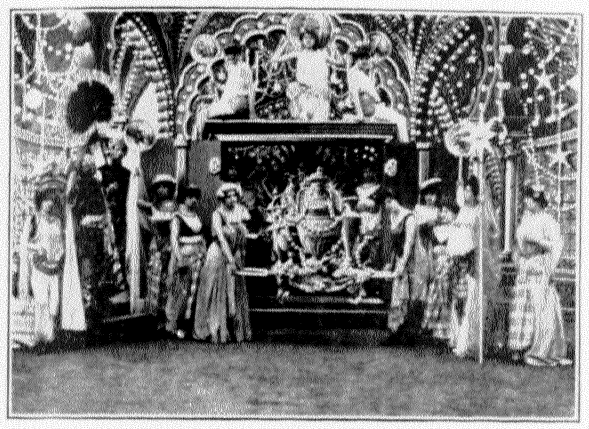
**25 The Temple of Gold.**—At this instant there springs up from the ground a temple of surpassing splendor which increases in height and breadth until it completely covers the picture. The doors fly open, and a group of dancers representing nymphs of gold come out and seek the goddess, and escort her into the temple.

**26 The Palace of the Arabian Nights.**—After the entry of the prince the temple disappears beneath the soil, and accompanied by the nymphs, he advances into the Palace of the Arabian Nights, the *temple of gold* being merely a vestibule to it. There a splendid spectacle greets his eyes. The palace lies before him with its thousand glistening columns, stretching far into the distance, all gleaming in the many-colored



rays of the myriad lamps. Everywhere hang ropes of precious stones all sparkling—a truly enchanting scene of surpassing splendor. The prince takes his seat upon a throne which the nymphs have prepared for him.

**27 The Fairy of Gold and the Fairy Vaults.**—The *fairy of gold* reappears; at her command, a huge vault adorned with living personages in picturesque poses comes into view, created out of nothing. The prince darts forward, but instantly become despairing when he finds that the strongly bound vault is firmly locked. He returns to his seat at the request of the fairy, who then waves her wand and thus opens the sides of the vault.



29 GRAND DISPLAY OF THE TREASURES.

**28 The Acquisition of the Treasures.**—The *fairy of gold* tells the prince that his courage has been rewarded by the bestowal upon him of the magic vaults with their fabulous riches. Henceforth he is its sole and rightful proprietor.

**29 Grand Display of the Treasures.**—At this moment, before the astonished eyes of the prince, there files out of the vault a sumptuous cortege of Bayadères, vestals, priestesses, and others, bearing upon litters treasures of priceless value. Chests filled with gold, vases adorned with precious stones, necklaces, jewels, and vessels of gold and of silver, comprise a stupefying mass. The prince cannot believe his own eyes when the strong treasure vault is transformed into a rich palanquin, borne by four Indian servants, upon which he is invited to sit. The cortège starts upon its way followed by a considerable number of servitors who are to become the retinue of *Charming*. The latter thanks the *fairy of gold* and moves away. And finally the fairy herself, with her nymphs, disappears imperceptibly from view.

30 MARRIAGE OF THE PRINCE.

**30 Return to the Palace of the Rajah and the Marriage of the Prince.**—The day of the marriage of the princess has arrived. The usurer, *Holdfast*, accompanied by his witnesses, presents himself at the gate of the palace to bear away the princess, his nancée. The latter, with her father and mother appears; she is supported by her attendants and is all in tears. At the moment when the *Rajah* is about to present his daughter to the old man, a sounding of trumpets bursts forth. There is general surprise. An imposing cortège approaches, it is the prince with all his riches and

his servitors. The *Rajah* cannot believe his eyes; dazzled by so many treasures of wealth, he takes back his promise which he had given to the usurer, and bestows upon the prince the hand of his daughter. The usurer, under the press of the crowd, is thrown out of the enclosure of the palace. The heralds proclaim the marriage of the prince who ascends to the terrace of the palace where he receives the felicitations and the oaths of his people, amid the wildest acclamations.

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